The Singing Voice

by

William Augustus Benjamin

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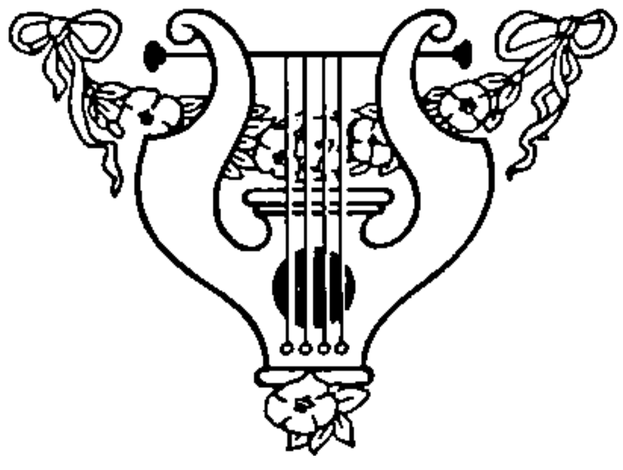
Introduction by

David Bispham



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William Augustus Benjamin

SINGING is tone-speech, or SPEAKING IN TONES, therefore, barring disease, malformation, or a defective ear, all persons should be able to sing, just as all are able to speak, provided the singing quality of the voice be developed by proper cultivation and practice.

Introduction

AFTER having read Mr. Benjamin's remarks upon singing, and having carefully sung each one of his progressive vocalizes myself, I have no hesitation in saying that the vocal method here set forth is admirable, and—given good material upon which to work—should, with conscientious study, be productive of excellent results. It is absolutely essential, however, that individual voices be individually trained in order to overcome faults, or to improve good qualities.

In singing, as in every other art, whether of peace or of war, everything depends upon the "man behind the gun;" the pupil is, as it were, the gun; the master is the man who trains it; the execution that the gun so trained performs, must, under proper guidance, be effective.

It almost seems that less common sense is exercised by would-be singers (and those of their families who are enthusiastic about them) than by persons who are preparing for other walks of life; they think that nothing but voice is necessary, and are usually oblivious to the fact that in this branch of art more care is needed than in any other, not only in the actual schooling of the vocal organs, but of the mind as well and of the body as a whole, in order that strength may be acquired to withstand the great strain of a busy professional life.

The possession of a fine voice is as frequent among the uneducated as among the educated classes of society; and it follows that, as the former are much more numerous, corresponding care should be taken in the all-round mental training of the average pupil.

At this time, when general education and particular regard for the English language is at such a low ebb in America, I cannot too seriously impress upon all singers the absolute necessity of culture, of refinement of mind and body, of demeanor, and of diction.

II

In the following material Mr. Benjamin has covered these points excellently and it gives me pleasure to endorse his views.

The Royalton,
New York.

Author's Preface

The successful trainer of voice today is that one who, having made a conscientious study and practical application of the teachings of the various noted voice instructors of the world discards mere theory and makes use of those things in the training of others, which, through such personal practical application have proved successful.

The teacher who works only along the lines of physiological training may produce a big, noisy voice; but without the psychological element, such a voice would be wholly lacking in sympathy and sweetness of tone.

On the other hand, if the psychological training be carried on without an equally thorough physical development of the student, the result will be an ultra-soft, possibly sweet, but small voice, lacking resonance and without that body support which is essential for breath control and is the foundation rock upon which the voice is built.

If the student is possessed of a splendid, healthy body, many obstacles are removed from the very beginning and more attention may be given to mental efficiency, for the student must think as well as practice.

Practice without mental activity is about one-fourth accomplishment, or less.

As set forth in the beginning, all persons should be able to sing, although there are many who do not. With some the condition is purely psychological,—they could sing if they thought so, or rather, they could sing *if they did not think that they could not.*

For those who really cannot sing there are good and sufficient reasons: malformation or chronic congestion of the larynx, adenoids, thickened tongue, conditions brought on during the adolescent period, straining of the vocal cords in childhood and a multitude of other things, any one tending to greatly and in some instances to permanently injure the singing apparatus, causing conditions which only a teacher of wide experience can correct or remedy.

The development of proper tone production in such cases is naturally more difficult than with the clean, healthy throat, in which nature has liberated the tone *as it should be.* The most beautiful tones produced by any singer are those that come as naturally as the speaking voice, rich, smooth, entrancing,—*just breathed out through the resonance chambers with the least possible effort.*

In the writing of this book the author has made special effort to set forth his views in the most simple, understandable way, and if thereby he is enabled, here and there, to save the beginner from groping in the darkness of uncertainty, or to bring back the student who is pursuing a wrong course to the point of common-sense study and development along right lines, then his labor has not been in vain.

W. A. B.

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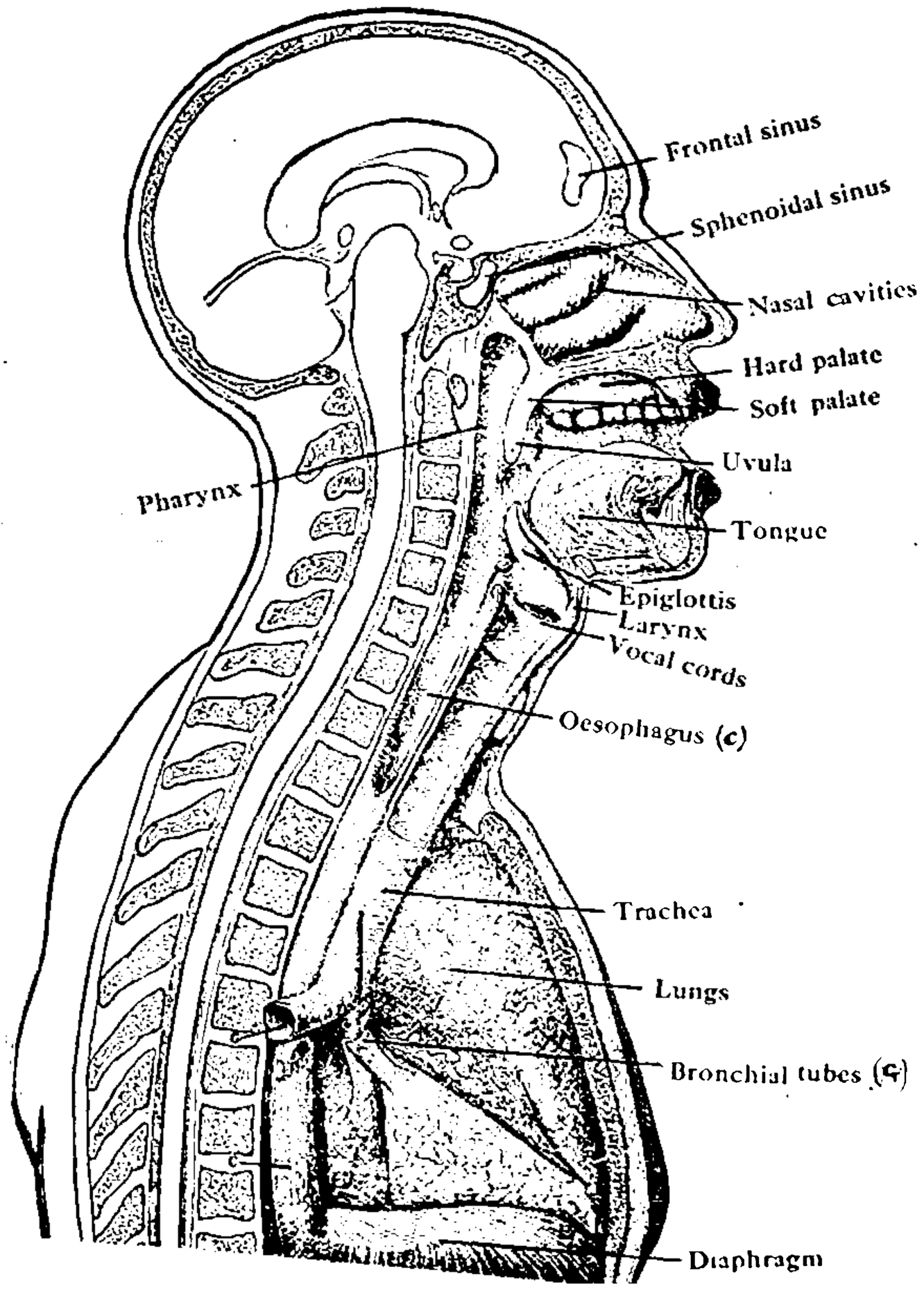

Plate A.

Anatomical half-section view, showing entire vocal mechanism and the large resonance cavities of the mouth and nose.

Equable or nasal poise is produced by the accurate division of the breath-stream through these cavaties, which is accomplished by the proper use of the tongue and soft palate.

The illustration shows the position of the various parts in sounding the vowel "Ah."

Part One

Generalization

The Singing Voice

BY

WILLIAM AUGUSTUS BENAJMIN

Foreword

Why is it that today we have so few singers with the great power, wonderfully brilliant execution and heart-swaying sympathy that made Giovanni Rubini, Maria Malibran, Giulia Grisi, Jennie Lind, Mario, Francisco Tamagno, Adelina Patti, Henriette Sontag, Christine Nilsson and a score of others world-famous only a few decades ago?

Because we are unwilling to follow the proper course of training sufficiently long to reach their degree of perfection.

In this age of hurry and commercialism the majority of young people expect to be able to sing more or less difficult songs before they rightly understand how to produce one-half the vowels in simply vocalization; in fact, before they are even perfect in the enunciation of the spoken word; for, with very few exceptions, the singers of today know little about the absolute elimination of muscular interference, or about that perfect breath control which is the real foundation of all good singing.*

Rossini once said that the great essential for the singer is "voice." Quite true, but to make the proper use of that voice the singer must have absolute freedom of tone production through *the intelligent use of the muscles*, and *only* those muscles which by nature are intended to be used in the free and proper production of the tone; ALSO *perfect breath control.*

One may have a perfectly formed larynx, highly arched palate and wide throat, capable of giving tremendous resonance and

---

*"When the anatomy and physiology of the larynx are considered, it will be seen that the muscular mechanisms concerned in voice production are of a delicacy unequaled anywhere in the body except possibly in the eye and the ear. And when it is further considered that these elaborate and sensitive mechanisms of the larynx are of little use except when adequately put into action by the breath-stream, which again involves hosts of other muscular movements, and the whole in relation to the parts of the vocal apparatus above the larynx, the mouth, nose, etc., it becomes clear that only long, patient, and intelligent study will lead to the highest results."—Mills on "Voice Production."

beautiful tone quality, and yet get but imperfect results in singing because of muscular interference or the lack of the proper method in breathing, for it is the improper use of the muscles of the face, mouth, tongue, or throat,—perhaps a combination of these, which interferes with the proper emission of the pure singing tone. There may also be a lack of body-strength and breath-control with which to uphold and smoothly carry the tone.

The incalculable physical benefits resulting from the proper study of singing is seldom realized by those who have never studied.* Strong lungs, easy movement and upright carriage, firm, but elastic muscles, enhanced physical endurance;† all of these prolong life, give buoyance in our wakeful hours and relaxation in our sleep, to say nothing of the pleasure and exhilaration which comes with conscientious work and things accomplished.

---

*Physical fitness is one of the great esentials to the success of the singer.

†The artist can never have too much energy or life-force. The question is, how to properly use it.

Caution

In taking up the study of singing the most important point of all is to begin aright.

When the student is properly trained it requires from three to four years to rightly produce a voice and educate the singer, but if the training be wrong at the beginning, serious damage to the voice may be the result; damage which sometimes takes years to correct, if, indeed, the voice be not irreparably injured.

Great care, then, should be exercised in the selection of the teacher, and this applies in particular to the young student, (the beginner), for it is a surprising fact that there are few teachers of voice who have a knowledge of the proper training of the beginner, having themselves never taken up the study of voice training *where the beginner really ought to begin.*

It is my firm conviction that no man or woman should take up the teaching of singing who has not himself (or herself) had a large and practical experience, not only in the study of voice production under various competent teachers, but also in personal public work, for at least a quarter of a century.

I believe that no other field of educational training is so crowded with charlatans as that of voice training, and it is truly a serious condition. There should be rigid examination of singing teachers by a board of experts under State supervision and the teacher should be licensed, upon successfully passing such examination, the same as a medical practitioner, for present conditions permit of the absolute ruin of the singing apparatus of many bright young students who, under proper training, would probably develop into fine singers.

REITERATION: *Be especially careful, then, in the selection of your teacher.**

---

*In my early student days, when money was an extremely scarce article with me, I naturally tried to get the most for it, but fortunately, before I had gone far in my study of singing, I met a famous singer who said to me: "My boy, it were better far and much cheaper in the end to pay $10 for half-hour lessons from a master than to pay 25c for lessons from a charlatan who may ruin your voice."

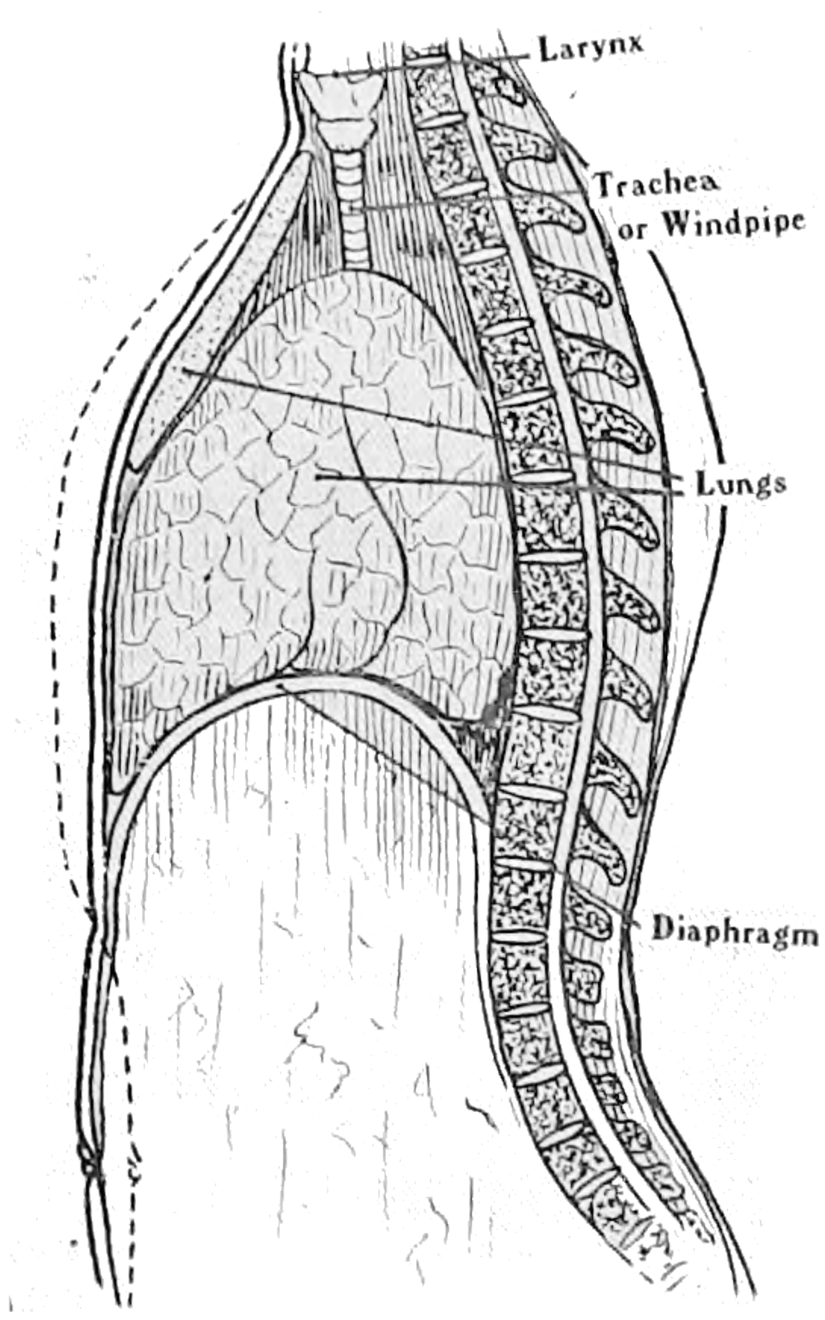

Plate B.

The shaded lines show position in normal breathing. The dotted line in deep breathing shows the expansion of the muscles of the upper part of the torso, affording plenty of air space; at the same time the contraction of the abdominal muscles, which forms a strong support to the diaphragm.

The Breath

There are two kinds of breathing: the inadequate half-breath practiced by the majority and the deep breathing enjoyed by the few.

Deep breathing is not difficult; in fact, it *should* be the *easier* way, and they whose careless habits have drifted them out of the robust, full-lunged breathing of vigorous childhood lay themselves open to lung weakness that may materially shorten their lives.

Leaving singing entirely out of our consideration, vigorous, deep, full-lunged breathing is vastly more essential to our general health than the food-stuffs which we take into our stomachs.

Without the oxygen contained in the air we would die in less than three minutes, for the combustions constantly going on within us would smother out life as quickly as a lamp-flame goes out when the air-vents are clogged.

It is not my intention to go into a physiological treatise; I simply wish to impress upon my readers and pupils the great importance of breathing right and to tell them how to do it.

The breathing organs comprise the mouth, nose, larynx, trachea,* bronchial tubes and the air cells of the lungs, which must be kept clear for easy respiration. Overexertion, sudden transition from heat to cold, draughts, *or any condition liable to cause congestion should be carefully avoided.* The air enters the trachea through a small opening in the larynx wherein are located the vocal cords. The lower extension of the trachea branches into small air tubes called "bronchial tubes," much like the fibrous root of a plant and connect with the various air cells of the lungs. These air cells are formed of membraneous tissue which, in a healthy condition, are highly elastic and capable of being extended to a very considerable degree.

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*While the oesophagus, or food passage, is not a part of the singing apparatus, it is important to know that it lies immediately back of the trachea, or air passage, separated only by a thin membrane. When the stomach is in a disordered condition the gas formation frequently rises and distends the oesophagus, which in turn presses against the trachea, stifling pure tone utterance and for the time effectually ruining the singing voice.

The lungs are covered with a similar membrane, which envelopes them and acts as a protection against frictional irritation, the inner walls of the chest being also lined with the same covering.

The upper part of the body is a cage-like affair of bone and muscle, of sufficient pliability to admit of great expansion. This cage is separated from the abdominal area by the "midriff" or diaphragm, which completely divides the upper from the lower parts of the trunk of the body.

Within this cage, above the diaphragm, we find the lungs and the heart,—*nothing else*. The lungs fit closely to the inner walls formed by the ribs, the lobes being shorter in front, conforming with the shortness of the breast bone, and much longer at the back, following down the line of the spine.

The lungs are supported by the diaphragm, which is a membrane of stout, fibrous composition,—a sort of sheet-muscle extending around the middle of the body as shown in the illustrations (plates A & B), being attached to the spinal column in the back, to the lower ribs around on the inside and shaped upward toward the center in convex form.

Upon each intake of air into the lungs the diaphragm is contracted or pushed down to a greater or less extent according to the depth of breathing. In very deep breathing the muscle is considerably contracted and should be supported, after each deep breath, by a slight indrawing of the lower ribs and abdomen, and steadied by firm but not too great contraction of the abdominal muscles.

Now as absolute breath control is in great part the very foundation of all good singing, it is necessary that the whole breathing apparatus be capable of great endurance, which can only be attained by regularly exercising those muscles that are brought into play to accomplish this result, viz: chest, back, diaphragmatic and abdominal, for in the controlling strength of these muscles lies the secret, if secret it be, *of the body-support for the voice.**

Inspiration is comparatively an easy process. It is the outflow of the breath (expiration) with which we have to deal. Breath

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*The strength and endurance of the body muscles must be developed to the point of absolute support and control of the breath; they should always feel the demands made upon their power of endurance, but never **the** singing apparatus.

control being conservation, power and steadiness of the out-going breath-stream, the strength to uphold a given tone *true and steady*, for any considerable time from the instant of its attack to its finish, with the same tonal quality and proper expression throughout, is absolutely necessary.

In slight recapitulation let me impress upon the student the fact that the strength and endurance of the body muscles must be developed to the point of absolute support and control of the breath, and that absolute breath control is in great part the very foundation of all good singing. At the same time I do not wish, by too strong emphasis on this subject, to convey the impression that proper tone production lies *only* in perfect breath control.

There are other things that are just as essential to the proper development of the singing voice as the strong body and the adequate breath.*

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*We are told by some prominent authorities on voice training that the difficulty lying in the path of the successful singer is at once eliminated when the right mode of breathing is attained, but here, as in other points of training, opinions differ. Some say that breathing should be costal; others that it should be abdominal. This teacher says men should breathe one way and women another; and the next teacher says that both should breathe in the same way, and so on, ad infinitum.

The writer's views, as concisely and simply set forth in this book, are the result of the conscientious observation of the results of the processes and progress of many prominent teachers of singing with their pupils and more than thirty years of practical experience in his own case.

A simple, practical lesson on **How to Breathe** will be found on page 17.

The Voice

After proper breathing comes the proper development of speech* and tone. The speech tranied to take place *within the speech area* and the tone through the resonance chambers as nature has provded. These are points that are not easy to generalize upon, for the reason that each pupil should be trained separately, and frequently by different process, although the same result be kept in mind by the teacher in each and every case.

Singing is produced by the out-going breath, which plays upon the vocal cords, causing them to vibrate in such manner as to give similar motion or vibration in the cavities above the larynx. *All out-going breath that does not produce tone is lost.*

The vocal cords have very little to do with the actual quality of the tones, the articulative and resonance mechanism being above the larynx, i. e., mouth, nasal passages, etc., and the final results as to sound depend upon them. This being a fact the tone quality depends, of course, upon the proper shaping of these organs in the utterance of any given vowel or word.

Regardless of the fact that these organs are much in use every day, many singers and speakers have never given them a physiological study. I therefore recommend that the reader give special attention to illustration (plate) A.

The resonance chambers comprise the whole mouth, nasal cavities and sinuses, but more particularly the teeth, hard palate and the bony structure of the nose, which, like the body of the violin, give the intensification and carrying power, while the movable parts,—lips, tongue, soft palate and nostrils, give enunciation and quality to both speech and tone.

The soft palate is an extremely flexible muscle which divides the mouth from the back nostrils and throat and can be raised to a degree that will entirely close the nasal passage, or lowered to an extent that would throw the whole tone through the nasal channels,

*Wrong speech movements are quite as much an obstacle to a freely moving "voice-box" as an overflow of breath.

in either case causing decided muscular interference and producing tones of exceeding unpleasant quality. The beautiful tone is the correctly poised tone, easily produced, and we must study the position of the muscles as nature intended they should be in the production of the pure tone quality.

In making use of the terms "muscular interference" and "beautiful, flowing tone," which occasionally appear in this book, I do not wish to give the student the idea that *all* the muscles of the singing apparatus must lie flaccid. Nature has supplied us with certain extremely delicate and flexible muscles *to be used* in tone production. If *improperly used* then such improper use becomes muscular interference which produces improper results.

The beautiful flowing tone, resonant and rich in expressive color, comes with the *proper use of the muscles*, and the student must strive for the *intuitive adjustment* of these muscles; a sort of sub-conscious understanding of the workings of the nerve activity in proper tone production.

Right singing is an art. It requires more than well developed vocal organs to make an artistic singer, although singing, of itself, *should be natural and easy.* The tones should come with no more effort than the spoken word and were it not for abnormal conditions, careless habits, or the straining of the vocal apparatus beyond the power of endurance, the teacher of singing would have an easy task.

To avoid what is known as the "throaty tone" we must have equable poise; "nasal poise" some teachers call it, i. e., the soft palate and tongue must be shaped as nature intended they should be shaped for the production of the proper tone, and which, with the aid of the resonance chambers, enables the singer to produce the full, round, resonant and beautifully expressive tones and gives the *bel canto* of the old Italian school.

The successful training of the student's voice depends entirely upon the thoroughness and authority of the teacher's own training and observation,* his practical experience as a singer and his ability to impart his knowledge to the pupil, as well as the pupil's

*Find the teacher who KNOWS HOW.

intelligence and aptitude in receiving instruction.

For many years it has been generally asserted among teachers of singing that the greater number of failures of fundamentally good voice students to become fine singers were due to the so-called "registers," or perhaps to what seemed irremediable "breaks" between registers, and the students' inability to eliminate the difficulty, which to some extent is true, but I am more inclined to the belief that with regard to the registers the difficulty lies mainly in the inability of the teacher to properly correct such fault in the singer's voice, for it has been an aggravating mystery among the majority of voice trainers as to the anatomical and physiological conditions of the vocal apparatus where these registers exist; hence the difficulty with most teachers of their elimination. This belief is further supported by the fact that few of authority on voice training are agreed as to just how many registers there are, what and where they are, or how they are to be used.

With the greater number of pupils who come to the teacher for voice training, the singing voice is found to be divided by these breaks into two or more registers, at once indicating faulty tone production.

Dr. Behnke, a London teacher of some prominence a few years ago, claimed that in men there were but two registers,—the "thick" and the "thin," and in women three,—the "thick," the "thin" and the "small;" but the writer has several times observed three distinct registers in the male voice,—the lower or "chest" register, the "middle" register and the "head" register, and in the female voice as many as four. I make one exception,—the deep basso. I do not recall a single instance of a deep basso having more than two; those students having three or four being of higher tone range.

We must always keep in mind the fact that each register is a series of tones that are characteristically different, the one from the other, and in some students of singing this difference is surprisingly marked.

I have had pupils whose lower registers were heavy "chest" baritone, the middle register beautiful, round, full of color and the

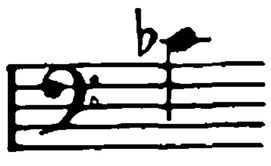
upper or head tones almost all "falsetto,"—thin, colorless and without resonance.

In many instances these so-called "registers" are *decidedly marked* and are separated by abrupt "breaks" in the tone-flow *at certain definite spots*, according to the number of registers to be found, i. e., in vocalizing an even scale the entire compass of the voice, the "breaks" always occur at exactly the same place.

These registers and breaks are the evil effects of one of many causes, or perhaps a combination of them and in a close study of the situation for many years, of the pupils of other teachers as well as my own, I have for some time been definitely convinced that the lower or chest register (excepting in the voice of the basso profundo) and those extremely high registers which are produced by forcing the tone, and not produced through the proper position of the singing muscles, are WRONGLY PRODUCED; the lower tones being in most part the gutteral utterance of the throat and the upper the shrill, raw overtones, both the result of intense muscular interference,—either so tightly "clamped in" or thrown so far out of the actual singing machine as to entirely lose the "character" or "quality" of the singer's real voice.

It therefore follows that the middle voice, produced from the "mask of the face" is nature's real singing compass and is the point from which the student's voice should be developed.

The voice of the true basso (profundo) lies almost entirely in what we call the "chest register," but this is the basso's natural sphere, and the deep tone production in his case is free and smooth throughout his entire compass, which is as it should be, but in voices of higher range the use of this "chest" quality will gradually weaken the singer's whole compass and, if persisted in, will eventually disable the voice beyond repair.

The breaks or registers are found less frequently in the bass voice than in those of higher range, but where it *does* occur in the male voice of extreme low range it usually evolves into "falsetto" about 

Occasionally, but rarely, we find a deep, chest-set female voice, easily produced, but this is so unusual as to be termed a "freak," as is also the matured male voice with the high, lyric soprano quality.

Such voices are considered abnormal, the vocal cords of the very low-pitched female voice being of the heavy fibre of the male basso and those of the high-pitched male voice of soprano quality being extremely small and delicate.

Another freak voice is that which is known as the counter-tenor, sometimes a valuable acquisition in heavy chorus or male quartette. The counter-tenor usually develops from the young male alto and nearly always possesses two contra-distinct registers, viz: a low-pitched baritone and the very high-pitched head registers. The latter, which the singer usually cultivates, is a series of shrill tones thrown far above the natural voice, for the real voice of the counter-tenor, strange to say, usually lies in the baritone compass, so we may safely assert that such a voice, which is *forced through the upper nasal resonance chambers*, is false, unnatural and short-lived.

Voices of the "freak" character are not recognized among the legitimate musicians as in any sense desirable or artistic, nevertheless, there have been quite a few possessors of freak voices who have gained a considerable reputation-of-the-day, and have also earned a great deal of money, as "female baritones," "male sopranos," etc., on the vaudeville stage and in musical comedy.

Under laryngoscopic examination there seems to be no difference in the appearance of the vocal cords of singers having various registers and those having but one, but herewith is an indisputable fact which I believe to be the fundamental basis of the rightly produced voice. Of the hundreds of young singers who have come under my notice,—my own pupils, pupils of other teachers and those who have never studied voice, I have found a few who possessed *but one register*, and, without a single exception that I can recall at this writing, those pupils having but one register throughout their entire compass, almost from the beginning of their training, have sung with the absolute freedom of tone production, resonance and beautiful tone quality with which the unspoiled

singing voice has by nature been so richly endowed and are far superior to the voices of those others whose compasses are divided.

We definitely arrive, then, at this conclusion: that those singers possessing separate registers have been wrongly trained, or, through malformation, abuse, or disease, are troubled with excessive muscular interference. Such tones as they are able to produce are, of course, almost entirely of a forced character, without sweetness, and tend rapidly to weaken and disable the whole singing apparatus.

This is particularly true of the "low chest" and the very "high head" registers, which, in most singers are wrongly produced, the evidence of which is to be found among hundreds of young singers of the present day,—on the vaudeville stage, in church choirs, at the cabarets, on the Chautauqua and concert platforms, and even among grand opera singers.

If the faulty tone production is the result of malformation, which, indeed, is of rare occurrence, the case is hopeless without surgical correction, but if caused by careless habits, wrong training, strain of the vocal apparatus, or any cause wherein surgery is not necessary, then there is always a chance, *a very good chance*, of overcoming the evil and getting back to nature's method of *perfect tone production.*

Voice training is the building of body-strength and breath-control, the elimination of "breaks" and "registers"—(of *muscular interference*), the smoothing out of the whole singing voice and the production of a free, even, beautiful tone quality throughout the singer's entire compass, with resonance, flexibility and a life-energy that will last as long as health or life itself shall last. This, and we have builded the VOICE BEAUTIFUL, for concert, oratorio, light or grand opera, or for any other artistic line of work to which the singer's voice and inclination may be the better adapted.

In later paragraphs, with accompanying vocalizes, I will outline the remedy for various voice defects which should be valuable to any serious student, but it must always be remembered that much more effective progress may be made and much time saved under the personal instruction of a competent teacher.

Part Two

Work

The Practice Work

In one of the early paragraphs in this book mention is made of the fact that many of the present-day young people, gifted with all the necessary requirements of the artistic singer, in taking up the study of singing, expect, insist upon, and *do actually attempt* to sing difficult songs before they are quite able to correctly enunciate the spoken word, properly produce the singing tone, or even uphold an adequate breath for the shortest phrase.

Let us, as all ambitious young students should do, begin *at the beginning* and slowly but *surely* work until we have reached the desired goal of perfection, building carefully as we go, realizing that no structure that is hurriedly thrown together can possibly withstand the buffeting years, but that careful and conscientious training will bring to us strength of body, beauty and finish of tone production and an artistic interpretation which will be a life-long possession; a source of keen joy to ourselves and of artistic worth to the world in which we live.

The vocalizes which are set forth a little farther on are not merely a number of "do-re-mi-fas" thrown in to embellish the pages, but each and every one has its definite purpose in tone production and voice building.

These graded exercises, simple as they seem, are sufficient in number and variety to cover many months of close, conscientious work; in fact, such vocalizes as numbers 1, 2, 3, 4, 5, 6, 7, and 8, should be a part of the student's daily work for a long time. The professional singer will use them as long as he (or she) lives or has a voice to sing.*

It is always advisable to study "singing" under a competent teacher, for the reason that the *personal life element* which enters into personal training is one of the great essentials, but for the benefit of those to whom such a course might be impossible, it will

*Great singers like Sembrich, Melba, Galli-Curci, Caruso, Slezak, Bispham, Scotti and others use these or similar exercises constantly in their practice work, vocalizing from two to six hours a day year after year, so it should not seem a great task when your teacher demands of you only an hour or two of conscientius work each day.

be found that the working material and suggestions for exercises which follow may be readily understood and easily applied.

HOW TO BREATHE. In ordinary respiration we are taught to breathe through the nose, which is the very proper thing to do and it is best also to breathe that way in the regular breathing lessons and exercises, but in singing we must resort to mouth breathing for the reason that we are unable to take an instantaneous full breath through the nose without great effort and a disagreeable, snuffling sound.

The exercises in breath-work which I have found the best in accomplishing the desired results quickly and thoroughly, and given in as understandable form as may be done in a book, will be followed by the pupil as here specified:

Stand easily but firmly upon both feet, but with the body the least trifle forward so as not to rest solidly upon the heels, body and head erect with chest high, allowing the arms to drop close to the sides with muscles relaxed. Then take in a slow, *comfortably* full breath through the nose. By a "comfortably full breath" is meant that the lungs must not be filled *too full.* Too much breath causes a constraint that is as bad or worse than not having enough.

As the lungs gradually fill, the muscles of the upper part of the torso,* through proper exercising, not only *involuntarily* expand, *but are caused to expand at the will of the student*, thus forming a greater space in the lung-cage for air and at the same time, by slight but firm contraction of the abdominal muscles the diaphram is held in proper position, as a sort of floor foundation for the lungs, giving that body-strength necessary to the control of the breath and support of the voice. †

When the lungs are comfortably full hold the breath for four seconds or pulse beats, counting the while, *one,* — *two,* — *three,* —

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*The muscles of the upper part of the torso apply not only to the chest muscles, but also to those of the sides and back, and after a few weeks' faithful practice the pupil will find that the whole upper part of the body expands upon the intake of a comfortably full breath.

†It may be well to note here that the gained strength of the muscles of the back, in straightening the curve of the back about the waist line, permits the filling of the deep lobes of the lungs, also strongly influencing the diaphragm so that the muscles of the whole thorax are more easily under the will of the singer. This gives to the singer the distinct impression of a somewhat disputed fact: that much of the actual support of the body, while singing, rests upon the hips.

four, with each second; then carefully exhale, *smoothly*, *evenly*, *slowly*, allowing the muscles to slowly relax as the breath-stream goes out, always bearing in mind that the important part of this exercise is to absolutely control the *expiring* breath and to have plenty of it to control. Breathe easily, deeply, BUT *comfortably;* without being heard, and with no perceptible movement of the chest.

The student should avoid all rigidity.

It would also be well for the student to consider, as a mental picture, that the thorax (chest) is a DRUM, *not a bellows.* The drum *holds* the air and *gives great resonance*,—two most desirable things to aim for. Also it inhibits the idea that *care must be taken* of an almost uncontrollable gush of air upwards from the lungs against the vocal cords.

Breathing exercises mean work that may be found very tiresome at the beginning and care must be taken not to overdo it. Do not carry the work *beyond* the point of fatigue. In the beginning the student may be able to work at it three, four, perhaps even five minutes, but day by day, if practiced regularly, the muscles gain strength and the lung-cage expands so that in a very little while one may breathe easily and regularly in this manner and wonder why he did not always breathe so.

In the conscientious practice work for proper muscle manipulation, both for strength in breathing and the right position for tone production, our *consciousness* of position gradually leaves us, so that the muscle work becomes *intuitive.*

Naturally then, the response of the muscles to the will of the student will be in proportion to the degree of previous preparation by proper practice work.

VOICE PRACTICE PERIODS. "How long shall I practice?" is frequently asked of me.

The length of practice periods depends upon the physical endurance of the student and the length of time he (or she) has studied.

In the beginning the body-physique may tire quickly and periods of ten to fifteen minutes of conscientious work may be as

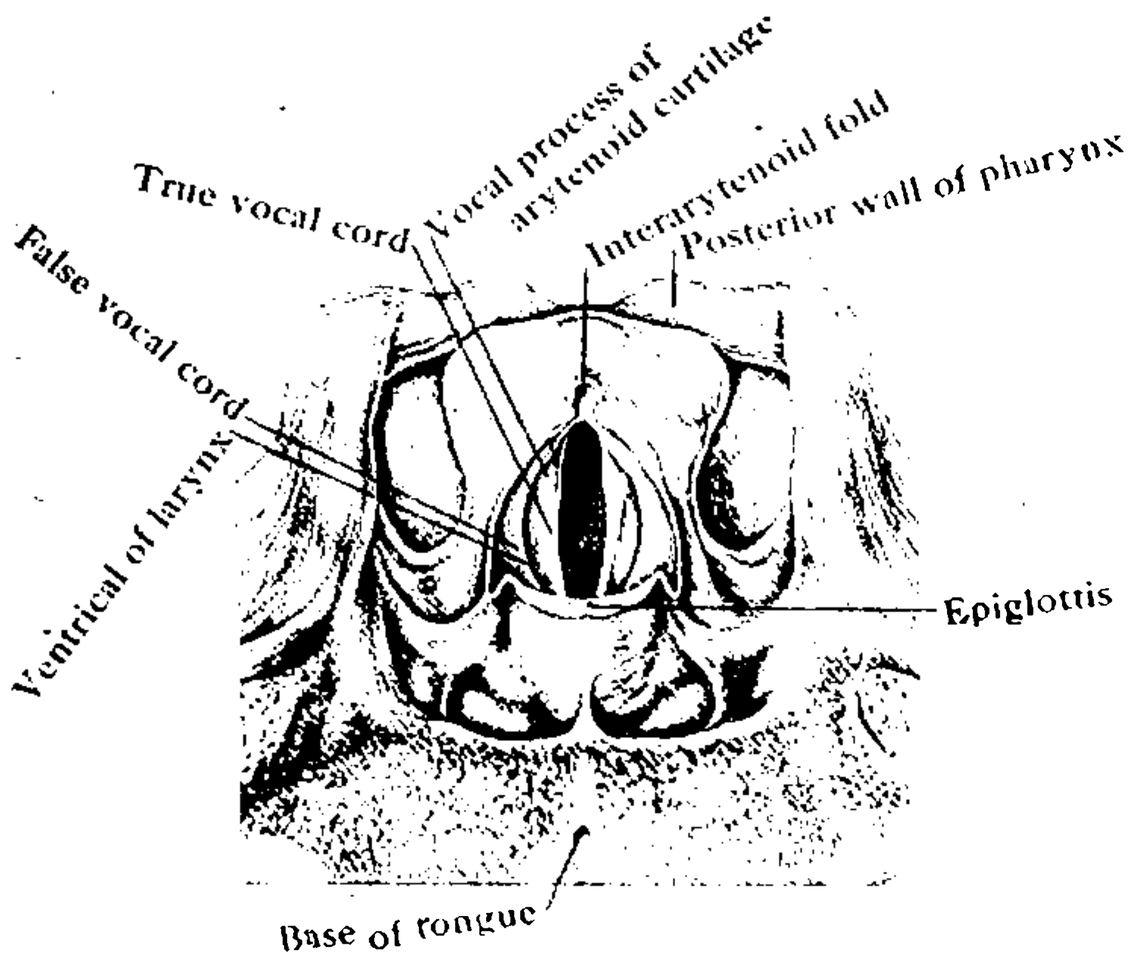

Plate C.

Illustration of larynx or "voice box" from a photograph by Dr. John B. Deaver, of Philadelphia, showing vocal cords, arytenoid process, etc. The pitch mechanism is composed of the vocal muscle, which lies just outside and parallel with the vocal cords, and the various cartilages, principally the arytenoid, which, when high tone-pitch is desired, are caused to come together in the back and rotate forward, thus approximating and tautening the vocal cords and by pressing the edges together at the back shortening them to an extent that the pitch is readily thrown an octave higher.

much as the pupil could well stand,* but practice periods as short as these should be repeated three or four times a day and gradually lengthened in time as the pupil progresses.

After a year's proper training (sometimes earlier) an hour and upwards of practice work should be an easy task, without even a sense of body fatigue.

The student, however, must in no-wise be discouraged at this sense of body fatigue, which, after a long practice, or a strenuous lesson period, may be rather uncomfortable. Such physical fatigue in the torso is usual, inevitable, and is experienced by our greatest singers frequently after the singing of some dramatic aria, but it must be understood that there shall be no sympathetic effort in the muscles above the shoulders.

As previously stated in these pages, the body-muscles should always be the muscles upon which demand is made for power and endurance, *never the singing apparatus.*

MANNERISMS. From the very beginning the student should avoid the forming of habits which may later be classed as "mannerisms." At the same time I must strongly caution against stiltedness or tensity, either in the practice work or public performance. Cultivate a natural ease; a graceful freedom of work. In vocalizing be your natural self,—walk about the room if you wish, upright and unafraid† and without forcing, sing or vocalize with heart freedom and soul understanding. Do not grimace, grin, or otherwise distort the face to "get a tone;" such tones are wrongly produced and distortions frequently become habit.

Do not sing upward as if to some imaginary spirit floating above you, nor yet downward as though you were ashamed of your performance. The best way to practice is to stand with chest high and slightly forward, firmly but easily resting upon both feet and sing *freely, joyously, straight out before you.*

NO ACCOMPANIMENT. The pupil should not fall into the habit of dependence upon an instrument, but vocalize as much as

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*Do not allow yourself to become discouraged. Fifteen minutes of conscientious, systematic practice,—real work, each day, will accomplish much and is far better than an hour's practice done in a slip-shod, careless manner. Make every practice period count.

†The absolute abandon of convention as applied to the exercising of mind and body.

possible *without* accompaniment, both in the home practice work and before the teacher. For the purpose of verifying the pitch, however, simple chords may occasionally be struck, which will serve to educate the faulty ear, or correct a tendency to sing "off key," if such tendency there be, but the student should learn to be physically as well as mentally sure of the tone *without the aid of the instrument.*

PITCH. Pitch, as we know, is determined by the rate of vibration of the air passing over the vocal cords, which, for a high tone, are drawn taut, leaving but a very small aperture for the air to pass through, and for a low tone relaxed and open (or thickened) so that the number of vibrations are greatly reduced.

This being a natural process, is really very simple, and mechanically has to do entirely with those muscles of the singing apparatus which throw the vocal cords into proper position,—BUT, the mentality of the student governs all of this muscle manipulation, therefore *pitch is mental;* i. e., we come to so sense the positions of the muscles in the proper production of tone and pitch that it is intuitive (unconscious) or, in other words, we *think the pitch* and the voice mechanism, instantly, intuitively prepared, *instantly responds.*

FORCING THE TONE. Do not force the tone. If the student finds that he (or she) must force a tone to reach it, high or low, be assured that such tone is not in the range—*yet!**

Conscientious practice along the right lines will carry the high voice up the scale of beautiful tone work without losing the lower tones and the same process applies to the low voice, in adding to the lower range without losing from the upper, but "forcing" causes muscular interference of the most pronounced type, combined with over-exertion in breath pressure, under which strain and wrong treatment a splendid voice might speedily be ruined.

The perfectly produced tone is that tone which comes easily, with no more muscular effort than in the spoken word.

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*It is a lamentable fact that the forced voice in singing is not confined to the throaty, untrained beginner, but is frequently heard in public performances of well-paid singers, who "reach" for "effects," to the utter ruination of all artistic results

The pupil who, early in his (or her) studies, realizes that noise is not music nor shouting singing, will intuitively avoid loudness in study and practice work, and if wise will also strictly avoid forcing the tones, either above or below the easily uttered compass, knowing that with proper practice under competent training added tones will come, both high and low, floating out with the same easy, velvet-like sweetness of the middle voice.

RELAXATION. The teacher cannot too strongly emphasize the fact that an important part of the beginner's training is proper relaxation. Not such complete relaxation as sleep produces, but the elimination of all tautness that would in anywise interfere with the free emission of the pure tone, its pitch or quality,—to guard against which it is well to vocalize before a mirror, and note *from the expression of the face* if there be any tension whatsoever.

An effective exercise for facial flexibility is to take hold of the fleshy parts of both cheeks and shake them, while vocalizing, until one is assured of no muscular contraction. A smiling expression, not alone of the muscles of the lips, but also of the chin and cheek muscles, and particularly of the eyes, is another effective way to eliminate muscular tension. Smiling eyes have much to do with the relaxation of the muscles of the soft palate.*

BREAKS AND REGISTERS. With the more successful trainers of voice today the great importance of eliminating the "breaks" in the singing voice and smoothing out the entire compass into one freely produced register of the same quality is no longer theoretical, but is *the practical and essential part of training* of the greater number of singers, such elimination being more or less difficult according to the teacher's experience and ability, *and* the intelligence of the pupil.

Some pupils are quick to grasp an idea when under the instruction of a teacher *who knows;* others have trouble. The difficulty or ease of accomplishment, too, is governed by the condition of the singer's voice at the beginning, just as some forms of disease are

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*The late Mme. Marchesi was opposed to the smile as an aid in relaxation, claiming that "it becomes stereotyped and causes the very condition it is supposed to help avoid," but I have found a slight smiling expression very beneficial with my pupils;—I mean, of course, just an easy, pleasant smile, with radiant eyes,—not a grin.

much more aggravating and of longer duration than others, even when under treatment by the greatest medical authority.

This is not only true of the elimination of the "breaks" and the development of the voice into one "character" quality throughout, but in all branches of voice training. The student must be *honestly interested in accomplishment, have an understanding mind and be willing to work for success;* the teacher can only point out the way.

As stated in a previous paragraph, in every singer's voice, unless absolutely and irreparably ruined, there are tones *that are true*,—THE REAL VOICE,—free, natural and peculiarly belonging to each individual singer. These are the tones from which to work, the muscle-action in their production to be studied and *sensed* by the pupil and all other tones produced so as to give the same "quality," up and down throughout the entire compass, until the "registers" are entirely smoothed into one tone quality and there is no "break" in the voice whatsoever.

This is accomplished by "sensing" and becoming absolutely sure of the position of the muscles which are called into play to produce the free, natural, perfect tone, and then using these same muscle positions in producing the next tone, and the next, and so on as far as the pupil can sing *with ease*, remembering always to begin the practice work where the tones are good and vocalize *downward*, thus carrying the middle or upper tone-quality into the lower range, instead of carrying the forced chest quality into the upper voice, which is almost invariably the case where the singer begins the practice work on the lower tones and vocalizes upward. (Use exercise Number 5.)

THE "FALSETTO." That highly-pitched tone commonly called the "falsetto," while really not the true, characteristic voice of the singer, is never-the-less in most cases produced with absolute ease; NO EFFORT WHATSOEVER, and I make particular note of this fact because the falsetto is a *naturally produced tone* and therefore RIGHTLY PRODUCED.

This extreme upper register has always been considered by the great teachers, with a few exceptions, as being unnatural,—

"freakish,"—not a tone at all and never employed by the true artist.

It is true that the falsetto lacks character and resonance, and in its untrained condition is a tone *without quality*, but I maintain that it *is* a tone and when the true quality of the singer's voice is introduced into it we have as beautiful and perfect tone production as the human voice mechanism is capable of producing.

I have demonstrated in many cases that the character quality of the singer's voice *can* be introduced into the falsetto,* giving it body and resonance and actually *making an upper range* in the singer's compass which he or she has never been conscious of.

These two vital points I have many times, in practical application, demonstrated as facts beyond question: that the "breaks" in the voice can be eliminated and the "registers" smoothed out into a perfect one-register compass;—that the falsetto tones, being naturally produced, and easily adaptable to change into the true character-tone, without in the least changing the process of production, can be carried down the entire compass, even into the "chest" register, evolving a beautiful tone utterance that should live the life of its possessor. Here let me repeat: the student or beginner, having become familiar with what is, in each individual case, the pure, easily produced tone, also becomes familiar with the proper "set" or position of the muscles required for this beautiful tone production, (*the interfering positions having been eliminated*) and is then able to proceed satisfactorily in the proper exercising and training of the whole compass, until gradually the "breaks" disappear and the whole range of the student's voice is of the same beautiful, soft, resonant quality throughout, full of expression and sweetness of tone.

SENSING. The paragraphs immediately preceeding this page, under the heading of "Breaks and Registers," are of such vital importance that I wish to reiterate and elucidate somewhat for the benefit of those students who may not exactly understand what I mean by "sensing." For example: the pupil is requested

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*Of course the moment the true character quality of the singer's voice enters into the "falsetto" it ceases to be falsetto.

to allow the tongue to lie flat in the mouth with the edge lightly touching the inside of the lower teeth.

It is a very simple thing and yet few are able to do it until they have practiced it before the teacher, or with the aid of a mirror.

Try it. Take your hand-mirror, open your mouth and then manipulate the tongue muscles until the tongue lies flat, watching the operation in your mirror. *Then, sense the muscle-position* which brought about the result. *Use your brain.*

Now then, throw the tongue out of its flat position and repeat the exercise. *Sense it!* Try it again; *sense it!* Again; *sense it!*

Very soon from the conscious sensing of this muscle exercise, which, in the conscious exercising *may* cause some tautness, we come to the *sub-conscious sensing* of the flat tongue placement and the thing is done. It is accomplished with the muscles that nature intended, but without tautness, *without interference.*

So, in tone production, we should become so mentally familiar with the proper use of those muscles which nature has given us to produce tone, that such muscular adjustment becomes sub-consciously controlled.

In vocalizing, should we find too much of the blatant quality, we may be sure that the soft palate is too highly raised or that there is some obstruction in the nasal cavities. If the trouble is interference a slight lowering of the soft palate will remedy the fault, rounding the tone and giving it a softer quality.*

Should we go to the other extreme by dropping the soft palate too far we "cover" or "darken" the tone, or if the tongue be much thickened in the back, or pulled back toward the throat, it produces a muffled or "throaty" tone, much in evidence in trombone and cornet players when they attempt to sing, their tongues through occupation habit being thickened by muscular pressure against the mouth-pieces of their instruments.

It is not the wide-open mouth, as many suppose, but the wide-

*We cannot hear our own voices as they really are, but by closing our ears with the tips of our fingers and listening to our tones from within we get a very good idea of the quality.

open pharynx which gives beauty of tone and great volume, although, of course, the mouth must be *sufficiently open* to emit the full tone volume.

The reverberation of the tone takes place in the pharyngeal cavity and should not be restricted in any manner, hence the necessity of absolute freedom from any cramped or set condition of the muscles, either inside or outside. By "inside" I mean the muscles of the tongue, soft palate, etc., and by "outside" I mean those of the cheeks, chin and lips. There must be *proper relaxation and uninterrupted tone flow.*

PURE ENGLISH. There is no language more beautiful than the English language, which in America has been well-nigh ruined by the introduction of colloqualisms and slang, as well as by the slovenly and almost inarticulate use of our speaking voice.

English is spoken and generally understood over a larger part of the world today than any other language, and as it is builded of the choicest parts of previously spoken tongues, with some modern euphoneous additions, there is none more beautiful when properly enunciated.

ENUNCIATION. Clean cut enunciation is as important to the singer as to the public speaker and *must* be given as much consideration in the student's study work as other vital points of training.

Nothing is much more aggravating to the listener than to hear a beautiful song "mouthed" or "mushed" so that the words are absolutely unintelligible, as is frequently done by some of the so-called "artists" doing public work. They sacrifice enunciation for tone quality, when they *should have both.*

ABUSE. In-as-much as the training of the young student should be strictly confined to those things prescribed by or under the personal supervision of the teacher, I wish to insist, clearly and with emphasis, that the student, and particularly the young singer, should avoid the hacking wear on the vocal apparatus caused by "trying over" all kinds of new songs, etc., or the constant rehearsing in full voice of cycles, cantatas, or other musical works

which have not previously been done under the supervision of the teacher, and then only with his express sanction and strictly following his experienced counsel.

It is not the *use* but the ABUSE of the untrained voice that is the cause of the greatest damage.

BODY EXERCISE. The singing artist and particularly those doing public work should take plenty of exercise in the open air; indoors if the weather be bad, but out of doors whenever possible.

Walking, vigorously erect, deep breathing the while, is one of the best exercises for the singer.

HEALTH. As the general good health of the singer is one of the vital demands of successful accomplishment it is necessary that we give the subject due consideration, even though it be not a pretty one to discuss.

Particularly the stomach has much to do with the condition of the voice, for a full or disordered stomach absolutely precludes the possibility of freedom of body muscles and breathing apparatus; gases arising from indiscriminate foods will choke up and thicken the voice utterance so that effective song work is impossible.

Abstainance from rich foods and alcoholic beverages is a wise course for anyone, but necessary for the successful singing artist.

Eat wholesome but simple foods: broiled or roasted meats, steaks, chops (not pork or veal), fresh vegetables in season, fruit, etc. Avoid rich pastries and food combinations, also substances or drinks extremely hot or ice cold. Acid foods and milk together are never good, neither salads with rich dressings, especially lobster, crab, etc., but to go into detail would be to write a book on this subject alone.

We know by experience those things which are the most conducive to our health and well-being and need only to follow the dictates of our common-sense.

DISSIPATION. A sense of false modesty might induce some to leave out of a book like this one of the most important points of

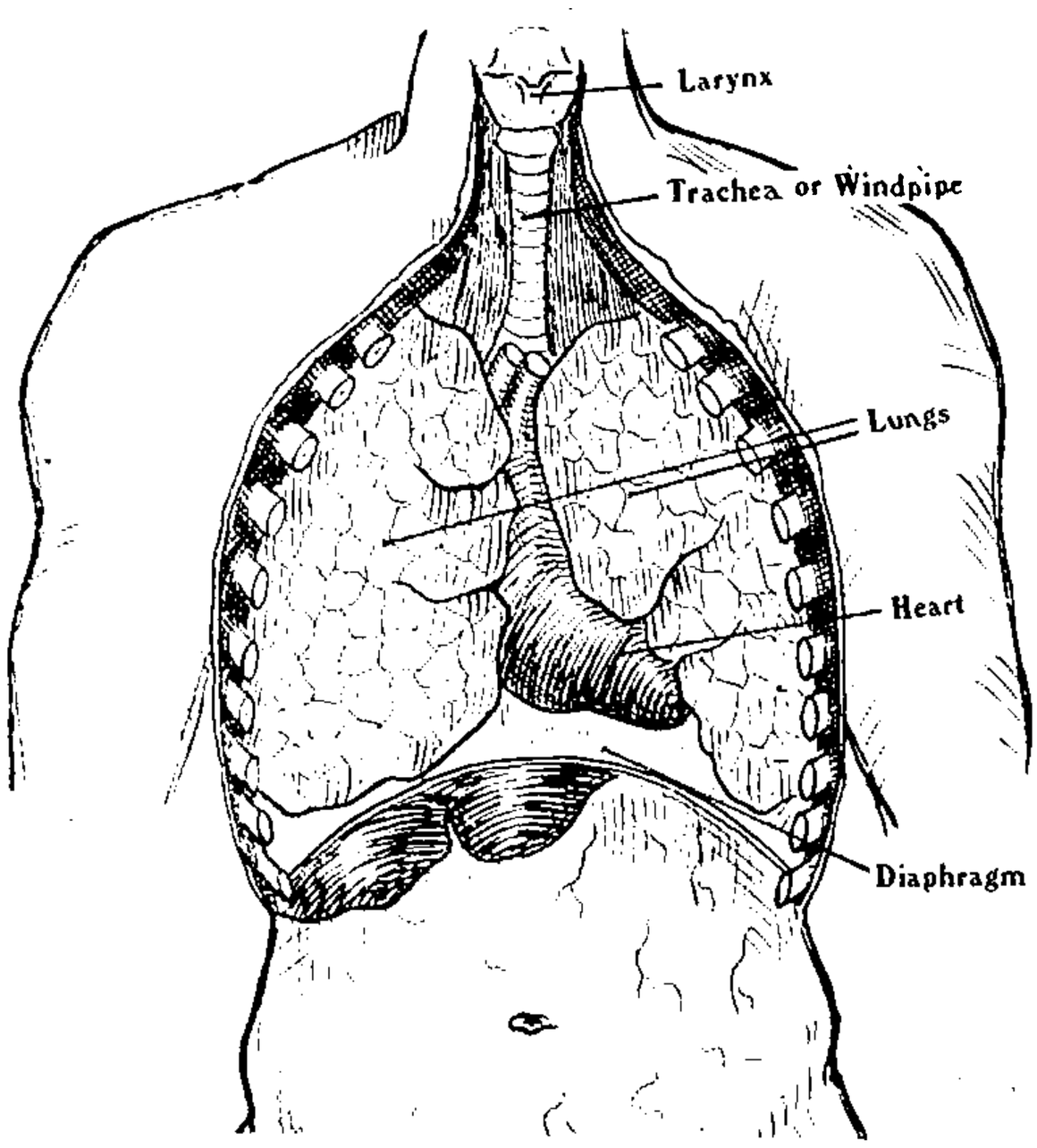


Plate D.

Shows the trachea (wind-pipe), lungs and diaphragm. Immediately below the diaphragm lie the stomach, liver and other important organs of the body, which is a significant fact for the singer to note. It is evident that absolute freedom in breathing is impossible with a congested stomach.

consideration along physical lines: *the great influence of sex organism on voice and tone production.* A warning may be summed up in the following paragraph:

Dissipation,—late hours, high living and other *over-indulgences* are absolutely ruinous to the voice.

RHYTHM. In the study of singing, as in the study of all other branches of music, the sense of perfect rhythm is absolutely essential.

Unfortunately this sense of perfect rhythm is not always definitely established in the mind of the young student who comes for musical training, so will here give a few simple forms for marking time which should very soon insure perfection in rhythm.

Simple duple measure, marked thus:  or $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$

Compound duple measure, marked: $\frac{6}{4}$ $\frac{6}{8}$ $\frac{6}{16}$

Two beats to the measure, *down* beat heavy, up beat light.

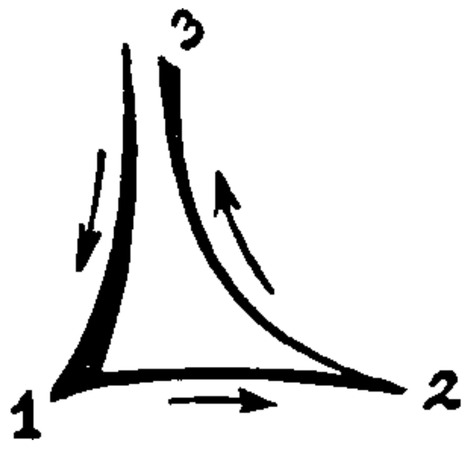
If the time marked be "largo" or some other very slow movement the duple "down-up" beat is lengthened thus:

Figures 1 and 3 show the points of rest on the principal beats.

Simple triple measure, marked: $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

Compound triple measure, marked: $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

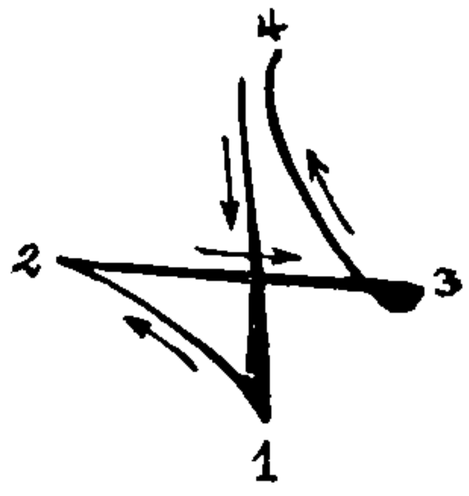
Three beats to the measure, the first or down beat being accentuated, the second and third beats light, thus:



Simple quadruple measure, marked: $\frac{4}{2}$  or $\frac{4}{4}$ $\frac{4}{8}$

Compound quadruple measure, marked: $\frac{12}{4}$ $\frac{12}{8}$ $\frac{12}{16}$

Four beats to the measure, the first and third beats heavy, second and fourth beats light, thus:



If uncertain as to the value of time as indicated by the composer, the student should make a study of time values from the metronome.

The Vocalizes

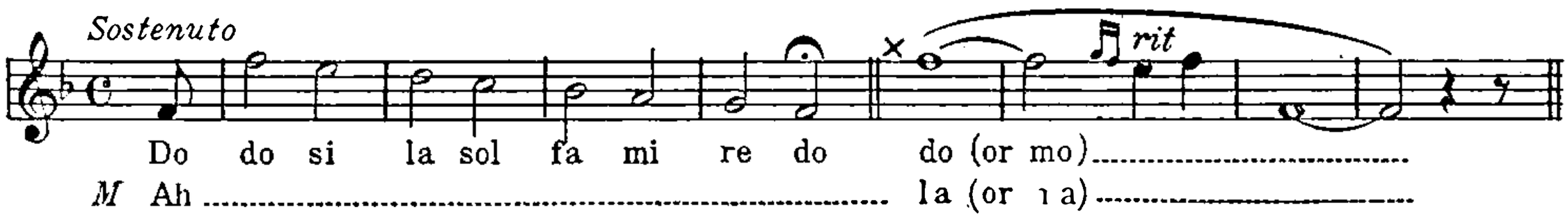
In the study of any recitative, song or aria, it will be found that four forms of exercise work will cover the ground, *viz:* 1. The sustained single tone; 2. The smooth *legato* cadenza; 3. The distinct *marcato* run of the scale; 4. The *staccato* passage.

As these methods are all of the utmost importance it will be necessary for the student to work upon them as much as possible.

The climax or finish of nearly all vocal compositions are sustained and require breath in proportion to their length. The student should work diligently to acquire steadiness, resonance and sweetness of tone, as well as power, on every note in his (or her) compass, with the *least possible loss of breath.*

Conscientious practice of the following vocalizes should bring about the very best results.

No. 1. For soprano, mezzo-soprano, or tenor. (The tenor voice registers an octave lower.)



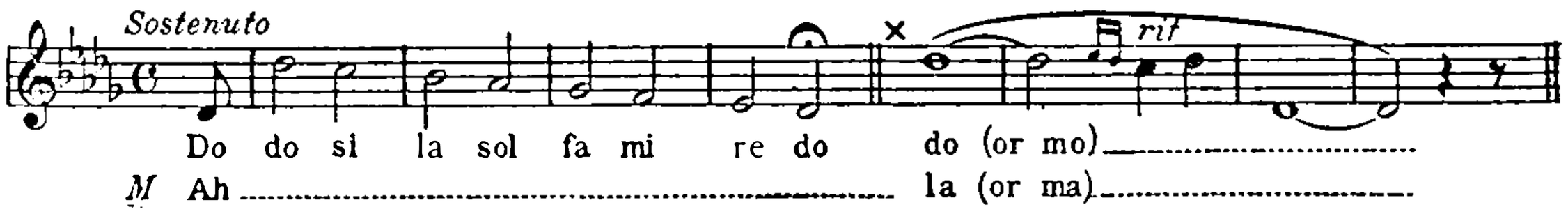
Beginning with No. 1, sing the scale slowly, in moderate time, with clear enunciation, *one-two* and *three-four* to each measure,—*softly, smoothly, with sure attack on every tone* to "F" or "Do" in the fourth bar; this much of the exercise being for tone production, steadiness, and surety of attack. The last four bars, (from x) for the development of breath control, should also be sung slowly, holding the tone firm and connected throughout. If the tone partakes too much of the nasal quality, or seems by habit to be thrown too high (too much overtone) then use the syllable Mo, like Oh with the M prefix.

If the tone quality be of the "throaty" character then use La or Ma, as in Ah with the L or M prefix, breathing easily, with control, with absolute relaxation of all muscles above the shoulders excepting those which nature intended should be used in the pro-

duction of the pure singing tone. (See page 8, paragraph 6.)

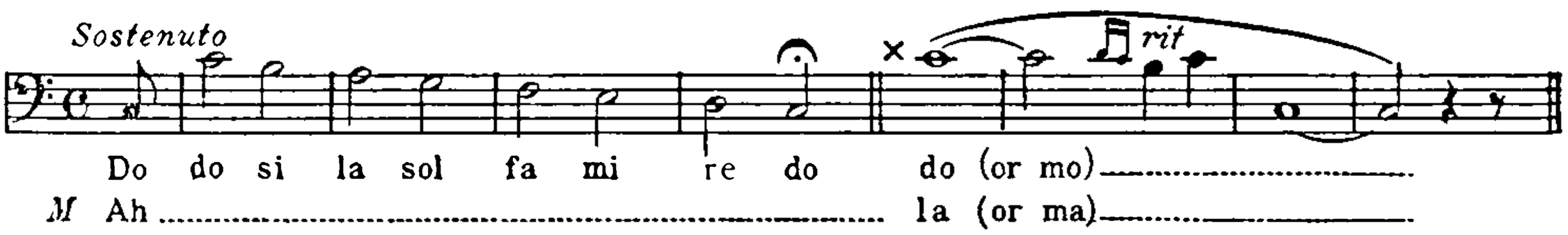
For the contralto, alto and baritone the same exercise is given in Db, the register of the baritone voice, however, is in reality an octave lower than here written.

No. 1. For contralto, alto, or baritone.

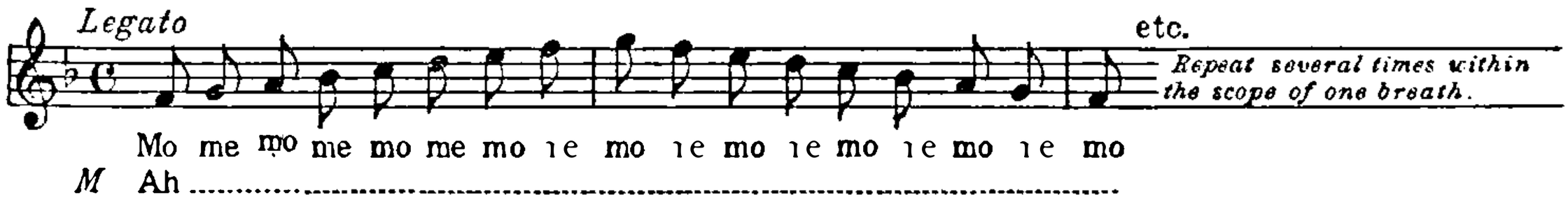


For the basso the exercise is written to begin at C:

No. 1. For basso.



No. 2. For soprano, mezzo-soprano, or tenor.



Number 2 is designed for smoothness in tone production and phrasing and as an aid in the elimination of the so-called "register breaks."

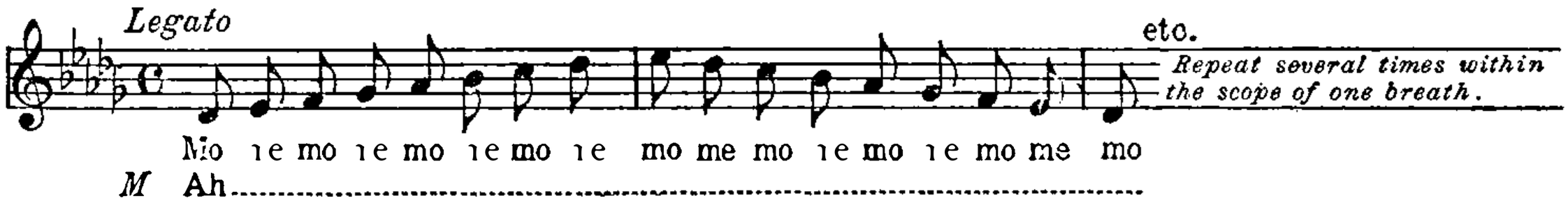
The practice work on this exercise at first should be taken up *legato* or *moderato* and repeated as many times as the single breath will allow without forcing, the *tempo* to be accelerated until the runs are made with great rapidity.

Absolutely strict rhythm must be observed and the passages made without any break between the tones

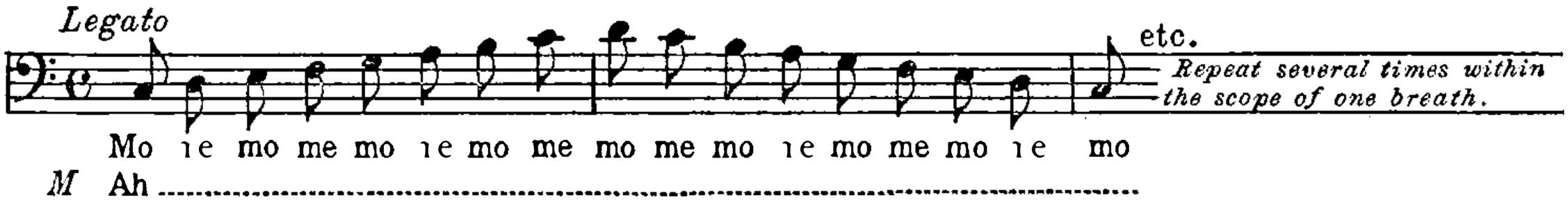
The student will alternate between the "Mo-me-mo-me" and "Ah" exercises.

As in the previous exercise, if the tone partakes too much of the nasal quality the "M" may be slightly hummed at the attacking point, immediately merging into "Ah."

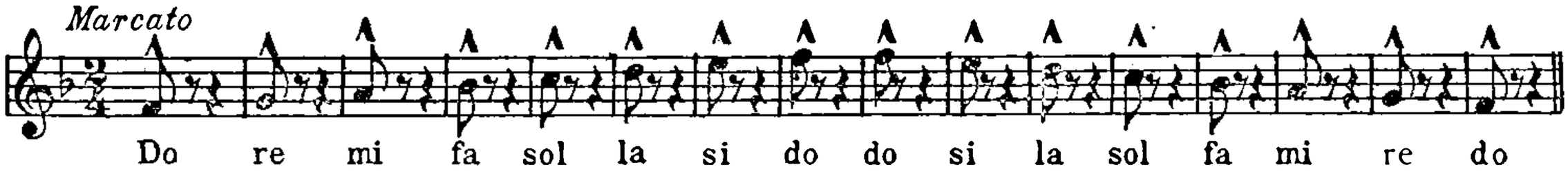
No. 2. For contralto, alto, or baritone.



No. 2. For basso.



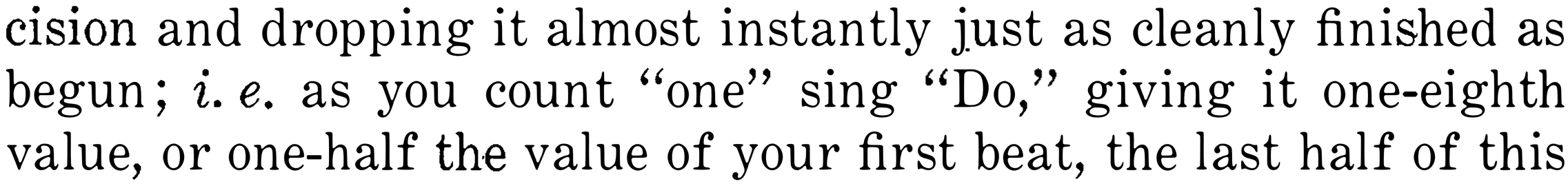
No. 3. For soprano, mezzo-soprano, or tenor.



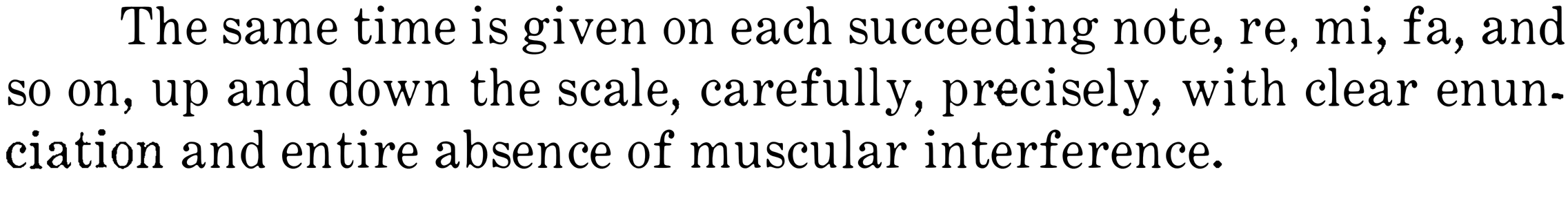
Number 3 is intended for the development of precision and enunciation and should be taken up in moderate *tempo*, counting *one-two* to each measure, attacking each tone with clean-cut precision and dropping it almost instantly just as cleanly finished as begun; *i. e.* as you count "one" sing "Do," giving it one-eighth value, or one-half the value of your first beat, the last half of this beat and all of the second beat being silent.

The same time is given on each succeeding note, re, mi, fa, and so on, up and down the scale, carefully, precisely, with clear enunciation and entire absence of muscular interference.

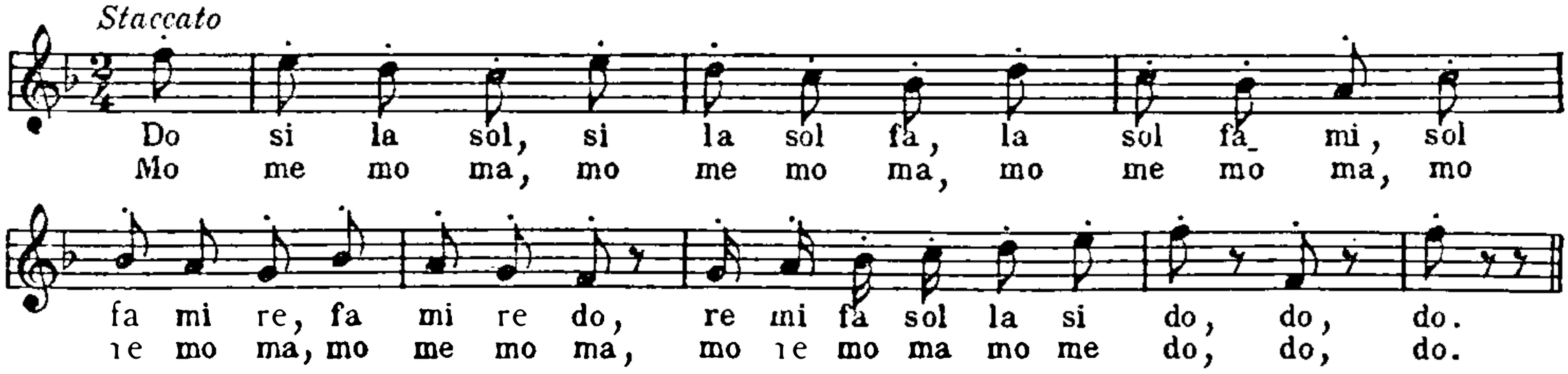
No. 3. For contralto, alto, or baritone.



No. 3. For basso.



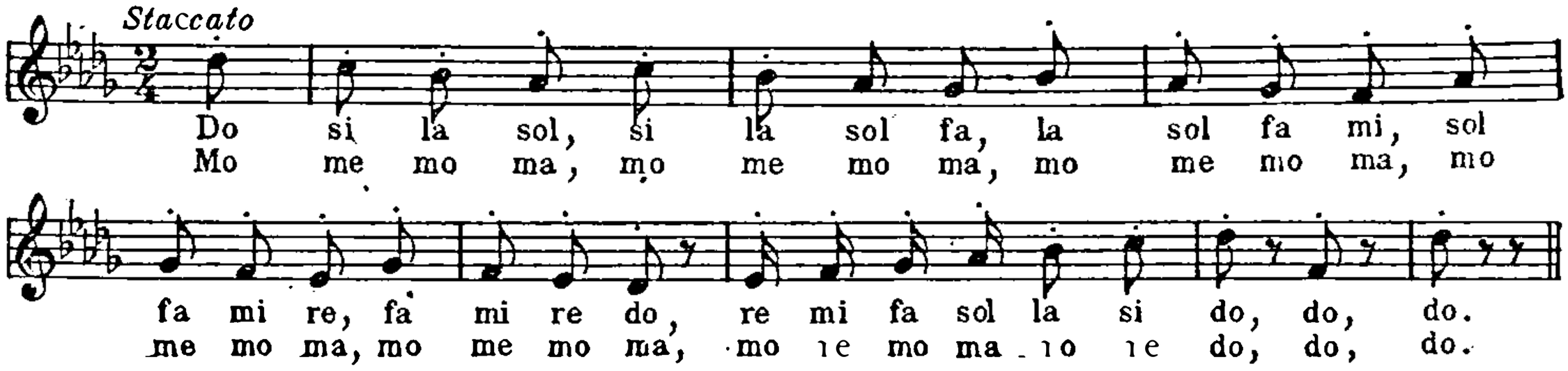
No. 4. For soprano, mezzo-soprano, or tenor.



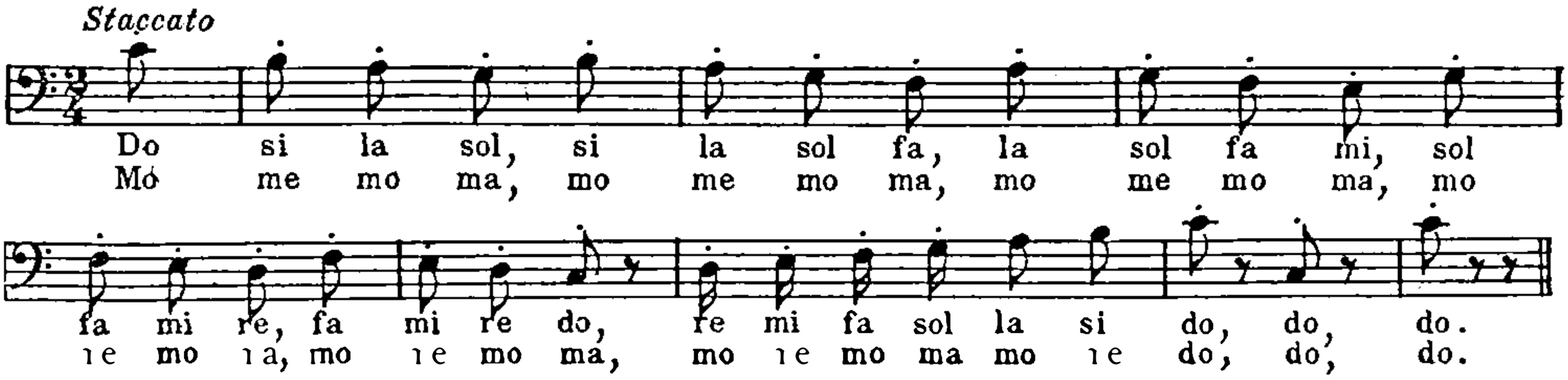
The *staccato* passages are sung by uttering each syllable quickly, with an almost imperceptible expulsion of breath, *wasting none*, but making every bit of it count in tone production.

This exercise is taken up a little quicker than the preceeding ones, but not too fast at the start, gradually increasing until the run can be made with great ease and rapidity. This is a difficult exercise but one of the most effective in the whole series.

No. 4. For contralto, alto, or baritone.



No. 4. For the basso.



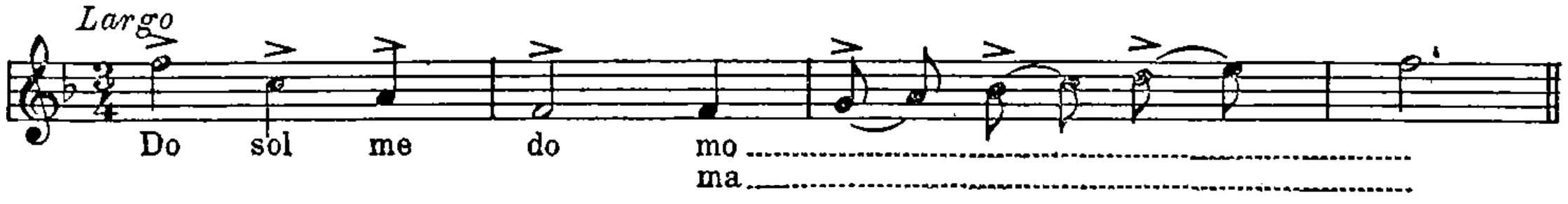
Number 5 is one of exceeding value for general development of tone quality and breath control, for the elimination of "breaks" and the too-great evidence of "chest" in the lower register.

This exercise and exercise number 2 are also very effective in helping to correct the *vibrato** in a weak and breathy voice.

*Through extreme nervousness or lack of breath-control some singers show a decided **vibrato** or "tremolo" which is extremely unpleasant and should be eliminated as quickly as possible. Where the vibrato is caused by disease of the vocal organs the student should consult a throat specialist.

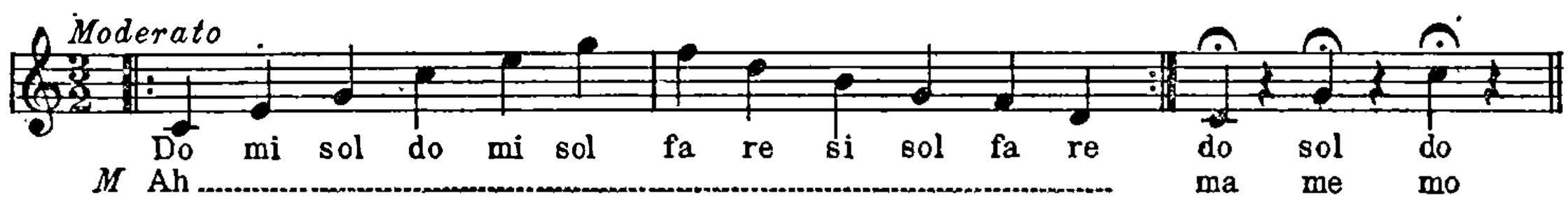
Number 5 should be used in connection with the preceding four vocalizes in the daily practice work.

No. 5. For soprano, mezzo-soprano, or tenor.



Contralto, alto and baritone take up exercise number 5 in Db and basses in C, as in the previous vocalizes.

No. 6. For soprano, mezzo-soprano, or tenor.



Number 6 is another splendid exercise for daily work, and like exercise number 2, the first two bars should be repeated several times within the scope of one breath, finishing with the third bar (or measure). Pupil should have no action of diaphragm in the descending passage, f to c; use glottis only.

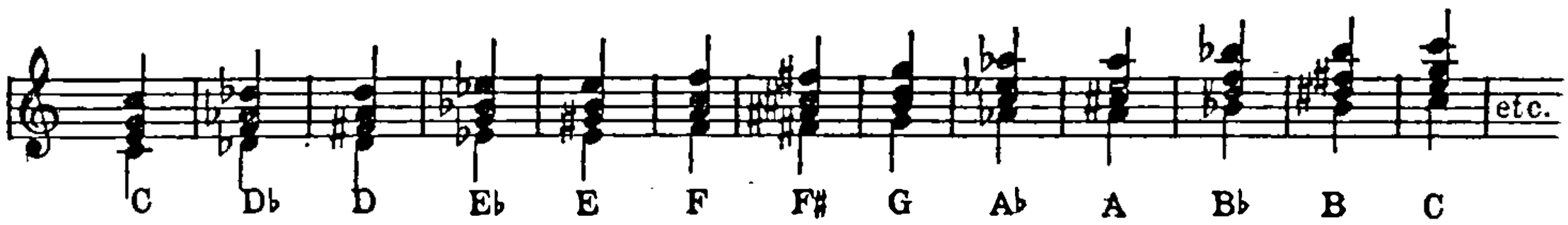
This exercise, as all previous ones, should begin in Db for contralto, alto and baritone, and for basso in C.

All of the foregoing vocalizes (exercises) should be carried, by minor seconds, both *above* and *below* the positions in which they are written, as far as the pupil is able to vocalize with ease.

The higher voices naturally make an effort to develop and enlarge the compass *principally upward*, which is as it should be, but the upper register should not be developed at the expense of the lower register. The whole compass, through proper training, should *be added to*.

Wherein the higher voices work for development principally upward, just so the lower voices will work for strength, beautiful tone quality, and increase of compass principally *downward*. Here, too, the lower register should not be developed at the expense of the upper.

All daily practice work should be done as much as possible without accompaniment. For the purpose of correct beginning, however, the pupil may strike a simple chord at the beginning of the exercise and again with each change of key, if necessary, as shown in the following scale of chords:

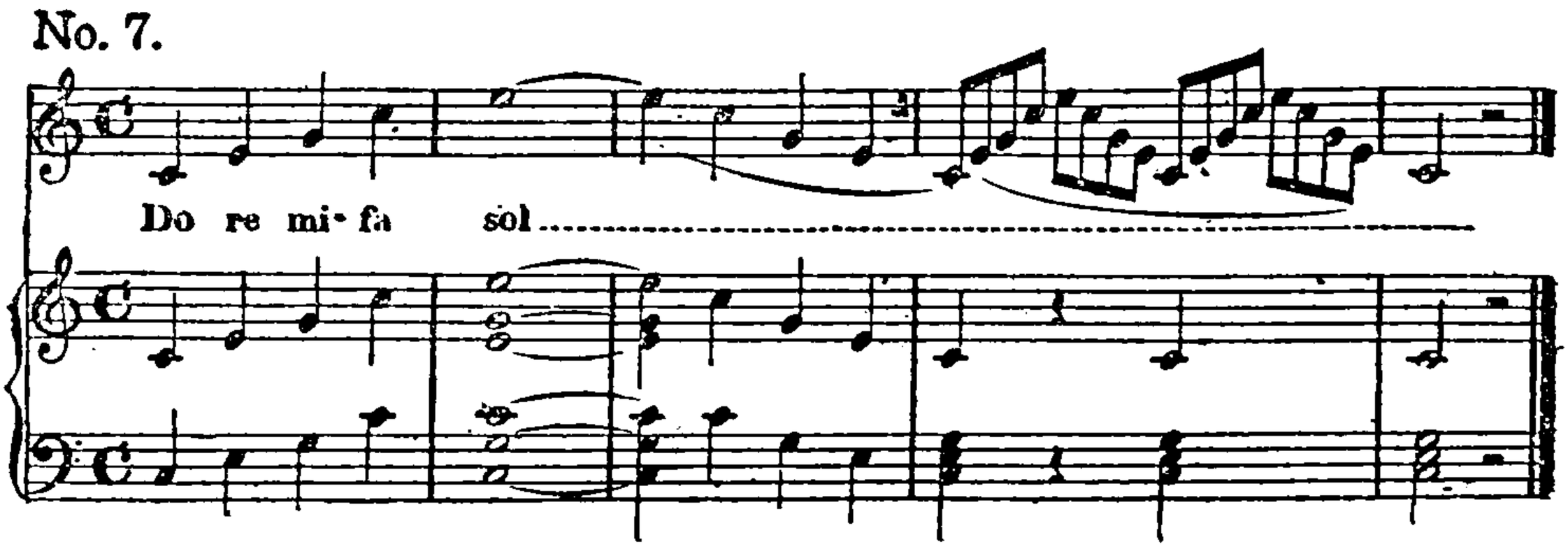


For the purpose of variation from what might become just a bit of drudgery in the preceding practice work the following vocalizes will be found especially effective for flexibility, conservation of breath, tone building, etc., and may be used at the discretion of the pupil or under the direction of the teacher for definite results.

Numbers 1, 2, 3, 4, 5, 6, 7, 10 and 15 should be continued by minor seconds, both up and down the scale, as far as the pupil can sing *with ease*.

No. 9 is especially fine for developing and carrying the "head" quality down into the lower part of the singer's compass, and for cadenza work and the development of the trill numbers 14, 20, 21, 22 and 25 will be found effective and practical.

No. 7.



No. 8

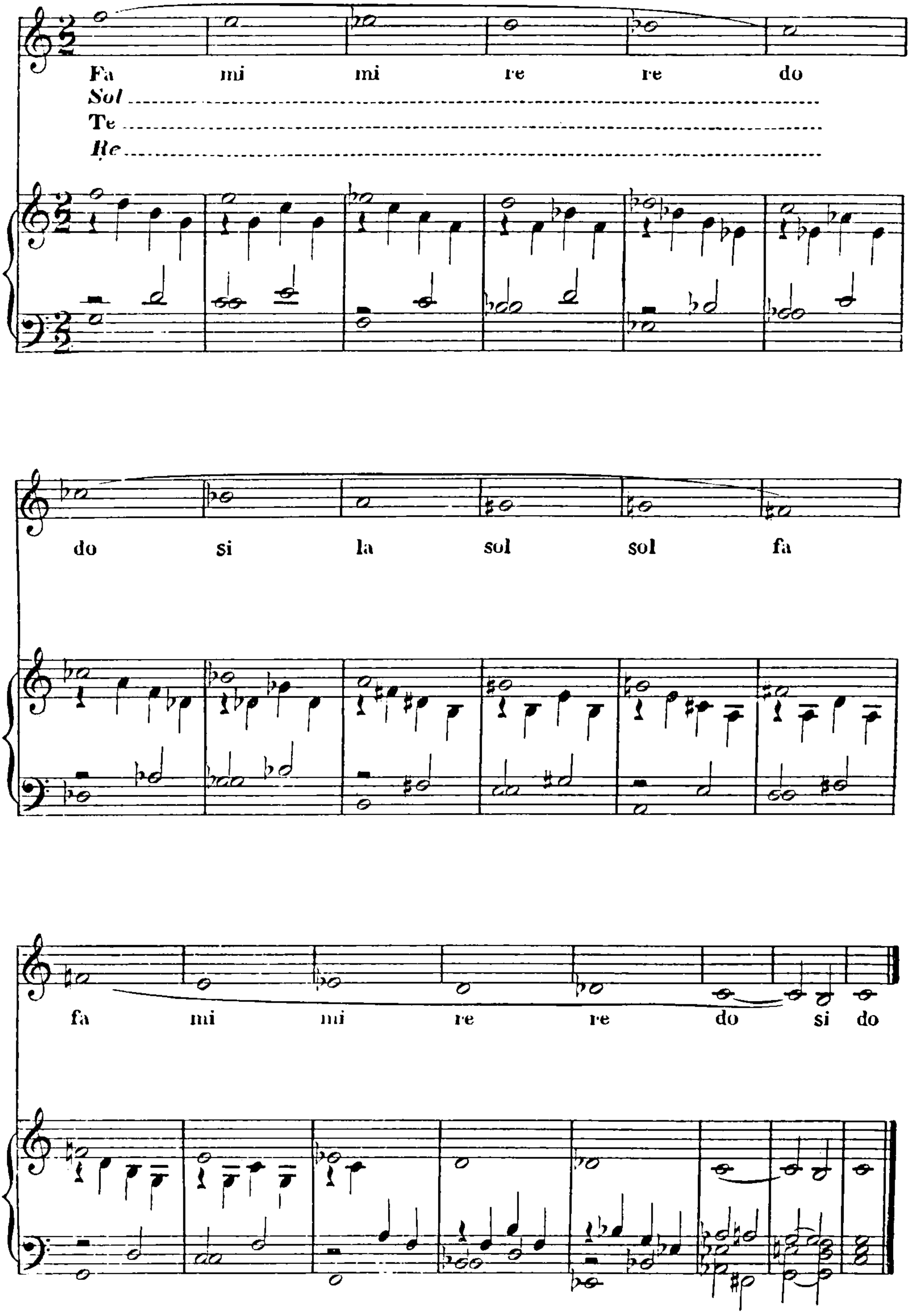
do do re mi fa sol la si la re do re

re do ri mi fa sol la si la re do re re re mi fa sol

la si do si mi re mi mi re mi fi sol la si do

si ni re mi mi mi fa sol la si do re do fa mi fa

No. 9. *Head Voice.*



No. 10.

Do mi mi sol sol la mi mi sol la si do si sol

la la sol sol sol sol do do re sol mi

rit.

No. 11.

mi re do do si la sol mi fa re do do do re la fa

mi si la sol fa mi re. re do re la fa

By minor seconds to f and return to No. 9.

No. 12.

do re mi do mi re mi fa re fa mi fa sol mi sol

fa sol la fa la sol la si sol si la si do la do

si do re si re do

mi re do si re do si la

do si la sol si la sol fa

la sol fa mi sol fa mi re

fa mi re do re mi fa sol la si do do do

No. 13.

Do do si si la do la sol fa mi re sol sol do

No. 14.

do re mi mi. re mi fa fa

mi fa sol sol fa sol la la

sol la si si la si do do

si do re re do

Si si la

la sol sol

fa fa mi

mi re re do do do

rit.

No. 15.

do do si la sol fa mi re do re re

No. 16.

do fa mi mi la sol sol do si

si re do Te te te te

De de de de

te te do re mi fa sol la si do do

de de

No. 17.

fa do re mi fa sol re mi fa sol sol re

mi fa sol la mi fa sol la la mi fa sol la

si fa sol la si do sol la si do do sol

la si do re la si do re re mi mi fa

D. C. to No. 9.

No. 18.

Mi fa re do sol la fa re do si la sol la fa sol

mi do re re mi fa sol la si do si

re do si la do si la sol fa sol mi fa re do re mi fa

sol la fa re sol la si do si la sol fa mi re do si do

No. 19.

mi mi do la mi mi do la mi mi fa sol la si mi

do la mi mi do la mi mi do la do si la sol si la sol fa

mi mi mi re si sol fa mi do la mi re si

sol fa mi mi *ril.* sol

la do la mi mi do la mi mi fa sol la si do la

No. 20.

do sol re la mi, si

fa do sol re

la mi si fa do

No. 21.

sol do la re

si mi do fa re sol

mi la fa si

mi la re sol do

No. 22.

sol la sol do do si fa sol fa si la sol

sol do do si fa si la sol

sol do do si fa si la sol

sól la sol mi do si fa sol fa re la sol

mi fa mi la sol fa fa mi mi re do

mi la sol fa fa mi mi re do

mi la sol fa fa mi mi re do

mi fa mi sol sol fa fa la si fa do

No. 23.

do re mi fa sol la sol re mi fa sol la

si la mi fa sol la si do si

fa sol la si do re do sol la si do re mi re

do do .....

mi re do si la sol fa re do si la sol

fa mi do si la sol fa mi re

si la sol fa re do re mi fa sol la si do do

No. 24. *Allegro.*

do mi fa sol mi do

No. 24 should be continued by minor seconds as far as the pupil can sing with ease.

No. 25.

Do mi la si si si re sol

la la do si la sol sol

rit.

si la fa mi mi fa do mi la si si

si re sol la la la do re

rit.

mi mi fa..... do mi la si..... si si re sol

la..... la la do re mi..... mi mi..... do

do fa mi re..... re si mi re do..... do

la sol fa mi..... mi mi..... si do la

Finale

The following is a paragraph from a story by David Graham Philips:

> "We'll teach you the mechanics of expressing every variety of emotion. . . . . .
>
> "And in time your voice and your body will become as much your servants as are Paderewski's ten fingers. He doesn't rely upon 'inspiration.' Nor does any master of any art. A mind can be inspired but not a body. It must be taught. You must first have a perfect instrument. Then, if you are a genius, your genius, having a perfect instrument to work with, will produce perfect results. To ignore or to neglect the mechanics of an art is to hamper or to kill inspiration."

Comment seems unnecessary but let me say just this: No matter how wondrous our inspirations, nor to what heights of artistic interpretation our minds may reach, if our bodies and our tone-producing apparatus be not the *trained servants* of our minds, then *art is lost in inefficient endeavor.*